



GAIETY

Theatre Dublin

4th April to 23rd April 1983

Dublin Grand Opera Society

Presents

International Opera Season

TONIGHT

MANON LESCAUT
(Puccini)



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GAIETY THEATRE

SOUTH KING STREET, DUBLIN 2

Telegrams: Gaiety Theatre Telephone: 771717

Directors:

Eamonn Andrews, Lorcan Bourke.

Dermot Cafferky, Joe Kearns.

Resident Manager: Joe Kearns

COMMENCING MONDAY 4th APRIL 1983.

NIGHTLY 7.30

Dublin Grand Opera Society *presents*

International Opera Season

MANON LESCAUT (PUCCINI) *(in Italian)*

RIGOLETTO (VERDI) *(in Italian)*

MADAMA BUTTERFLY (PUCCINI) *(in Italian)*

ANDREA CHÉNIER (GIORDANO) *(in Italian)*

GUEST ARTISTES

Miciè Akisada, Doro Antonioli, Patricia Bardon, Anna Caleb,
Brendan Cavanagh, Miguel Chimienti, Marta Colalillo,
Dublin City Ballet, Andrea Elena, Therese Feighan,
Maria Luisa Garbato, Peter McBrien, Herman Malamood, Seán Mitten,
Licinio Montefusco, Frank O'Brien, Attilio D'Orazi, Franco Pugliese,
Peter Richfield, Susanna Rigacci, Mary Sheridan.

Conductors: Napoleone Annovazzi, Bruno Rigacci, Takuo Yuasa.

Producers: Dario Micheli, Paddy Ryan, Loris Solenghi.

Asso. Producer: Raymond Yeats

Designers: Dario Micheli, Elena Tatulli.

Stage Director: Patrick McClellan.

Asst. Stage Director: Josephine Scanlon.

Chorus Masters: John Brady, Riccardo Bottino.

Choreographer: Babil Gandara.

THE RADIO TELEFIS ÉIREANN SMYPHONY ORCHESTRA
by kind permission of the RTE Authority

Latecomers will not be seated during music. The management reserve the right to make unavoidable alterations without notice.

MANON LESCAUT

(Giacomo Puccini, 1858-1924)

Manon Lescaut, which was first performed at the Teatro Regio, Turin, on the 1st February, 1893, was Puccini's first real success. The work is prodigal in Puccini's characteristic melodies. The four acts are episodic in character. The setting is eighteenth century France. Libretto based on Prévost's novel.

ACT I

The scene is the square before an inn at Amiens where students, soldiers and townspeople await the arrival of the stage coach. Edmond (Tenor), a student, sings a humorous solo with chorus of students and girls. The Chevalier Des Grieux (Tenor) joins them and contributes a bantering address to the girls (*Tra voi, belle*). Soon the coach arrives. Manon, her officer brother Lescaut (Baritone), and the elderly Geronte, the Treasurer General (Bass), alight. Des Grieux is immediately attracted to Manon. As soon as she is alone he presents his admiring compliments. She is pleased by his attentions but tells him how on the morrow she will be taken, unwillingly, by her brother to a convent in compliance with her father's wishes. Before entering the inn, she promises to meet him again that evening. In the aria that follows (*Donna non vidi mai*), which is typical Puccini, Des Grieux sings of her beauty. He in his turn is then subjected to banter by Edmond and the students on being so obviously smitten.

The elderly Geronte is also interested and with the complaisance of Lescaut he plans to abduct Manon. Calling aside the innkeeper he arranges for a coach and fast horses to Paris within the hour. Edmond overhears and warns Des Grieux. Manon, re-appearing, is told by Des Grieux of the plot against her and in the following duet is persuaded by him to elope. This they do, aided by Edmond, in the same coach that Geronte had ordered. Amidst the general derision Lescaut hints broadly to the furious Geronte that Manon might soon be enticed away from the impecunious Des Grieux by the luxury a wealthy protector could provide.

ACT II

Manon has indeed left Des Grieux and has been installed in Geronte's fine house in Paris. She is at her dressing table. Lescaut compliments her on how charming she looks and on her present good fortune for which he claims some credit (*Sei splendida e*


lucente). Manon has the grace to regret leaving Des Grieux without a word of farewell and in the lovely and justly famous *In quelle trine morbide* she admits that “*in these soft silken rooms there’s a silence, there’s a chill that freezes...*” and that her present luxury is but a poor substitute for Des Grieux whom she still loves. When she asks for news of him, Lescaut replies that Des Grieux is now in easy circumstances, having learned how to cheat at the gaming tables, and that he constantly talks of her and may even seek her out again. Singers come to amuse Manon and a dancing master to instruct her in the minuet. She sings a gavotte. When all have gone Des Grieux (summoned by Lescaut) suddenly enters. After the first reproaches the rift is soon healed and together they launch in the rapturous duet *O tentatrice*. The pair are, however, surprised by Geronte who, though affecting a dignified withdrawal, rushes off to denounce Manon to the police as a mondaine. In his brief absence the pair might have made good their escape but Manon’s cupidity once more betrays. The delay in collecting her jewels is fatal, the police are in the house and Manon is arrested.

ACT III

In the famous intermezzo Puccini paints the scene for us — Le Havre, the adjacent prison and the waiting convict ship. Des Grieux and Lescaut have a plan to rescue Manon from the prison but it fails. The other wretched women to be deported with her are embarked for the New World, to the degrading comments of the crowd. Des Grieux and Manon, however, excite compassion and the Captain of the ship yields to Des Grieux’s frantic plea (*Guardate, pazzo son*) to be allowed aboard as a deckhand. The Act closes to the motive of the Love Duet in Act II.

ACT IV

Near New Orleans. Manon and Des Grieux have finally escaped and their flight has brought them to a bare and empty place which is the expression of their own desolation. In their brief duet the exhausted Manon reflects upon her own past selfishness and folly and entreats her lover to save himself. Des Grieux goes in search of help and shelter for both of them and finds none. Alone in the falling night Manon, broken in body and spirit, despairingly realises that her end is near (Aria: *Sola, perduta, abbandonata* — “*Alone, deserted and degraded*”). Des Grieux returns to find the chill of death already upon her. She dies with the words “*My faults oblivion shall wipe out, but not my love...*”



Monday 4th April

Wednesday 6th April

Friday 8th April

MANON LESCAUT

(Giacomo Puccini)

(Property of G. R. Puccini)

DRAMATIS PERSONAE

Manon Lescaut

Lescaut, (Sergeant of the King's Guards)

Chevalier des Grieux

Geronte di Ravoir, (Treasurer General)

Edmondo, (a Student) }

Lamplighter }

A Music Master

A Musician

Innkeeper }

A Naval Captain }

A Sergeant of Archers

Guards, Attendants

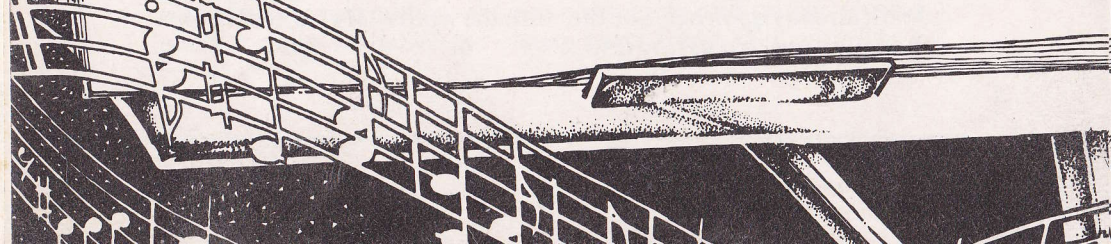
RTE SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: DARIO MICHELI

Warning bells will sound five minutes and ten seconds before the start of the performance.





April

Wednesday 13th April

Saturday 16th April

LESCAUT

(1858-1924)

(Ricordi & Co.)

PERSONAE

MARIA LUISA GARBATO

ATTILIO D'ORAZI

DORO ANTONIOLI

MIGUEL CHIMIENTI

PETER RICHFIELD

BRENDAN CAVANAGH

PATRICIA BARDON

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JOHN CARNEY

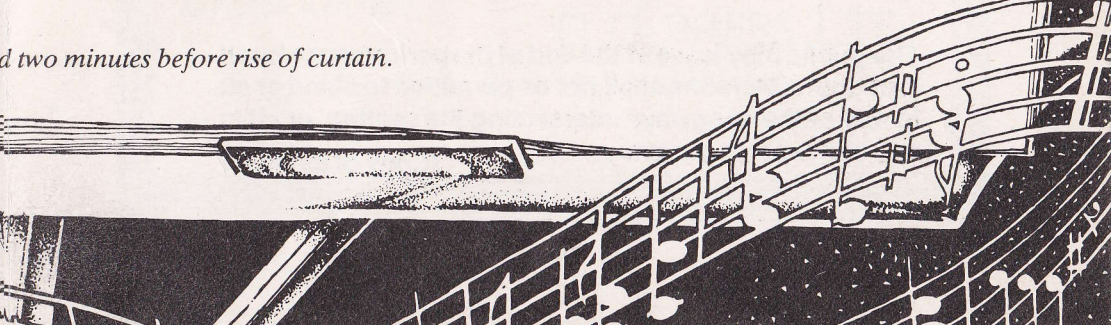
ts, Students, etc.

Assoc. Producer: RAYMOND YEATS

Scenery designed by CAMILLO PARRAVICCINI, Rome

Costumes by CASA STRINGANO, BARI, Italy

and two minutes before rise of curtain.



Synopsis of Scenes

Time: Second Half of the Eighteenth Century

Place: Amiens, Paris, Le Havre, Louisiana

Act I

In front of an Inn at Amiens

Interval 15 minutes

Act II

Geronte's house in Paris

Interval 15 minutes

Act III

A square near the Harbour at Havre

Interval 15 minutes

Act IV

Near New Orleans

For Gaiety Theatre

Stage Manager : PADDY JONES

Asst. Stage Manager : GEORGE McFALL

Chief Electrician : SEAN BURKE

The public may leave at the end of the performance by all Exit doors. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or sit in any of the other gangways.

(Copy of by-laws)

VALLEY ICE CREAM

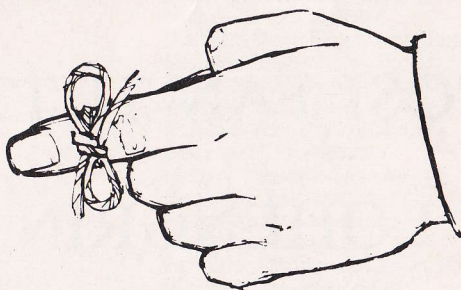


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Dublin Grand Opera Society

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GAIETY THEATRE

Nov. 28th — Dec. 10th

LA TRAVIATA (*Verdi*)

with Suzanne Murphy

COSI FAN TUTTE (*Mozart*)

LOHENGRIN (*Wagner*)

* * * * *

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We'd like to propose a toast.

A toast to an enjoyable visit to the Gaiety.

The Gaiety bars are open a half an hour before each performance, so you can start on a pleasant note with a pre-show drink, or order your drinks for the interval.

Then as the curtain drops on the first act

they'll be waiting at the table specially reserved for you.

After the show our bars remain open, so you can enjoy further relaxation in congenial company.

And perhaps propose another toast—a toast to your next visit.



Gaiety